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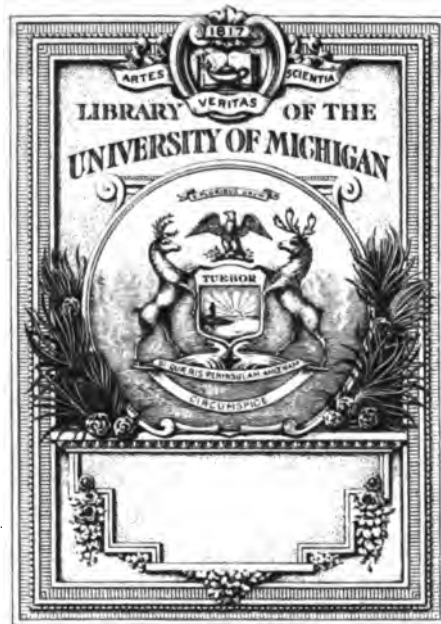
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2003

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THE LAMB OF GOD

A Passion Oratorio

FOR

Solo Voices and Reader, Chorus and Orchestra

THE WORDS SELECTED AND THE MUSIC COMPOSED

BY

W. W. GILCHRIST

/

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THE LAMB OF GOD

A PASSION SERVICE.

PART I.

HYMN.

W. W. Gilchrist.

Lento.

Lento.

mf

Go to dark Geth-sem-e - ne, Ye that feel the temp - ters pow'r;

mf

Go to dark Geth-sem-e - ne, Ye that feel the temp-ters pow'r;

mf

Go to dark Geth-sem- e-ne, Ye that feel the temp - ters pow'r;

mf

Go to dark Geth-sem-e - ne, Ye that feel the temp-ters pow'r;

Lento.

mf

Organ.

Your Re - deem-ers con-flict see, Watch with Him one bit - -ter hour.
 Your Re-deem-ers con-flict see, Watch with Him one bit - ter hour.
 Your Re - deem-ers con - flict see, Watch with Him one bit - ter hour.
 Your Re - deem-ers con-flict see, Watch with Him one bit - ter hour.

f
Turn not from His grief a - way, Learn from Je - sus Christ to pray.

f
Turn not from His grief a - way, Learn from Je - sus Christ to pray.

f
Turn not from His grief a - way, Learn from Je - sus Christ to pray.

f
Turn not from His grief a - way, Learn from Je - sus Christ to pray.

2.

Follow to the judgment hall;
View the Lord of Life, arraigned;
O the wormwood and the Gall!
O the pangs, His soul sustained!
Shun not suffering, shame, nor loss;
Learn of Him to bear your cross.

3.

Calvary's mournful mountain climb;
There, adoring, at His feet,
Mark the miracle of time,
Gods own sacrifice, complete.
"It is finished" hear Him cry,
Learn of Jesus Christ, to die.

p
A - - - men, A - - - men.

p
A - - - men, A - - - men.

p
A - - - men, A - - - men.

p
A - - - men, A - - - men.

p
A - - - men, A - - - men.

L'istesso tempo.

p legato

poco accel. e
pp
cresc. Reeds

agitato *cresc. molto* *Gt. appass.*
ff Quasi Recit. *con forza rall.*

Reeds
f *a tempo* *dim.* *P* *molto rit.*
Ped.

rall. *Adagio.*
pp espress. *pp* *ppp*
Ped.

Reader.

Then cometh Jesus with them unto a place called Gethsemene, and saith unto His disciples, "Sit ye here while I go and

pray yonder."

And He took with Him Peter and James and John, and began to be sorrowful and very heavy. Then saith He unto them, "My soul is exceeding

sorrowful, even unto death:

poco accel.

tarry ye here, and watch with Me." And He went a little farther, and fell on His face, and prayed, saying, — "O My

Father,
Allegro agitato.
Quasi arpeggio

if it be possible,

let this cup pass

molto appass.

from Me:

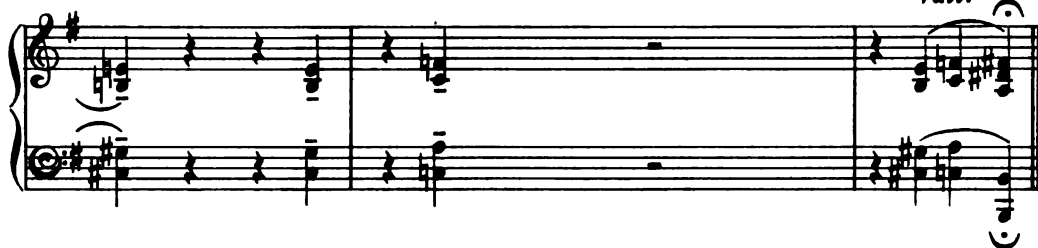
nevertheless not as I will,

but as Thou wilt."

And He cometh unto the disciples, And findeth them asleep. And He

saith unto Peter, "What, could ye not watch with Me one hour?"

rall.



A Adagio molto religioso.

Soprano.

pp

Alto.

Watch and pray, — watch and pray, —

pp

Tenor.

Watch and pray, — watch and pray, —

pp

Bass.

Watch and pray, — watch and pray, —

pp

Watch and pray, — watch and pray, —

A Adagio molto religioso.

p



that ye en - ter not in - to temp - ta - tion, watch and

that ye en - ter not in - to temp - ta - tion, watch and

that ye en - ter not in - to temp - ta - tion, watch and

that ye en - ter not in - to temp - ta - tion, watch and

pray, watch! watch and pray, that ye enter not

pray, watch! watch and pray, that ye enter not

pray, watch! watch and pray, that ye enter not

pray, watch! watch and pray, that ye enter not

in-to tempta - tion, watch! watch! watch and pray. —

in-to tempta - tion, watch! watch! watch and pray. —

in-to tempta - tion, watch! watch! watch and pray. —

in-to tempta - tion, watch! watch! watch and pray. —

Alto Solo. *B Un poco più mosso. espress.*

The spir - it in-deed is will - ing, —

rall. *Un poco più mosso.*

— but the flesh is weak.

CHORUS.

p The spir - it indeed is will - ing, —

p The spir - it in - deed is will -

p The spir - it in - deed is will -

p The spir - it in - deed is will -

ten.

f agitato p

— but the flesh is weak, the flesh is weak, the

- ing, but the flesh — is weak, the flesh is weak,

- ing, but the flesh is weak, — the flesh is weak,

- ing, the flesh is weak, — the flesh is weak,

f agitato p

sf mp

flesh is weak, the spir - it indeed is will - ing but the
is weak, the spir - it in - deed is will - ing but the
is weak, the spir - it in - deed is will - ing but the
is weak, the spir - it in - deed is will - ing but the
is weak, the spir - it in - deed is will - ing but the

The image shows a musical score for the phrase "flesh is weak." It consists of four vocal staves and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts are arranged in four staves, each with a treble clef. The lyrics "flesh is weak." are written below each vocal staff. The piano accompaniment is at the bottom, featuring a right hand with a treble clef and a left hand with a bass clef. The piano part includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and a *Ped.* (pedal) marking. The score is written on a single page with a vertical line on the left side.

contemplativo *sempre dim.*

rall. *ppp*

This musical score is for a piano piece. It begins with a treble and bass staff in G major (one sharp). The tempo/mood is marked 'contemplativo' and the dynamics 'sempre dim.' (always decrescendo). The music features flowing arpeggiated figures in the right hand and more rhythmic patterns in the left hand. A 'rall.' (rallentando) marking appears in the middle, followed by a 'ppp' (pianissimo) marking. The piece concludes with a final cadence.

Reader.

He went away again the second time, and prayed, saying, "O My Father, if this cup may not pass away from Me, except I drink it, Thy will be done."

And He came and found them asleep again: for their eyes were heavy.

pp

This musical score is for a piano piece, likely a continuation of the previous one. It is in G major. The dynamics are marked 'pp' (pianissimo). The music consists of sustained chords and simple melodic lines in both hands.

Adagio molto religioso.

pp

Watch and pray, — watch and pray, — that ye

pp

Watch and pray, — watch and pray, — that ye

pp

Watch and pray, — watch and pray, — that ye

pp

Watch and pray, — watch and pray, — that ye

This musical score is for a piano piece, marked 'Adagio molto religioso.' It is in G major. The dynamics are marked 'pp' (pianissimo). The music features a simple, repetitive melody in the right hand and a more complex, arpeggiated accompaniment in the left hand. The lyrics 'Watch and pray, — watch and pray, — that ye' are written below the right-hand staff.

Adagio molto religioso.

p

p

This musical score is for a piano piece, marked 'Adagio molto religioso.' It is in G major. The dynamics are marked 'p' (piano). The music features a simple, repetitive melody in the right hand and a more complex, arpeggiated accompaniment in the left hand.

en - ter not in - to temp - ta - tion, watch and pray, — watch!

en - ter not in - to temp - ta - tion, watch and pray, — watch!

en - ter not in - to temp - ta - tion, watch and pray, — watch!

en - ter not in - to temp - ta - tion, watch and pray, — watch!

cresc. *mf*

f *P* *ppp*
watch and pray, that ye en - ter not in - to temp - ta - tion,

f *P* *ppp*
watch and pray, that ye en - ter not in - to temp - ta - tion,

f *P* *ppp*
watch and pray, that ye en - ter not in - to temp - ta - tion,

f *P* *ppp*
watch and pray, that ye en - ter not in - to temp - ta - tion,

f *dim.* *mp* *p*

pp ten. rall.
watch! watch! watch! and pray.

pp ten.
watch! watch! watch! and pray.

pp ten. rall.
watch! watch! watch! and pray.

pp ten.
watch! watch! watch! and pray.

rall.
p *ppp*
Ped.

C

And He left them, and went away again, and prayed the third time.

+ + + + +

And there appeared an angel unto Him from heaven, strengthening Him.

And being in an agony He prayed more earnestly; and His sweat was as it were great drops of blood falling down to the ground.

+ + + + +

Then cometh He to His disciples.

pp
Sleep

pp
Sleep

pp
Sleep

pp
Sleep

pp
Sleep

C

on now, sleep on now, sleep on and take your

on now, sleep on now, sleep on and take your

on now, sleep on now sleep on and

on now, sleep on now, sleep on and

poco

poco

poco

pp

p

rest, sleep on, sleep on, sleep on and take your rest,

rest, sleep on, sleep on, sleep on and take your rest,

take your rest, sleep on, sleep on, sleep on and take your rest,

take your rest, sleep on, sleep on, sleep on and take your rest,

pp

pp *rall.*
 sleep, sleep, sleep, sleep on.
pp *rall.*
 sleep, sleep, sleep, sleep on.
pp *rall.*
 sleep, sleep, sleep, sleep on.
pp *ten.* *poco rall.* *Quasi Recit.* *cresc.*
pp *Ped.* *Ped.*

Alto Solo. Recit. *appass.* *molto accel. e*
 For be -
molto cresc. *Gt f* *ff* *sf*
Ped. *ff*

Allegro.
 - hold, the hour is at hand, and the Son of Man
Allegro. *Sw. f* *Gt f marcato* *Ped.* *Ped.*

Recit. *rall.* *espress.*

is betrayed in-to the hands of sin - - ners, be-tray-ed,

sf *colla voce* *sfp* *p* *Meno mosso*

be-tray-ed in - to the hands of sinners.

colla voce *dim.*

Reader.

And while He yet spake, lo, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders of the people.

Now he that betrayed Him gave them a sign, saying, "Whomsoever I shall kiss, that same is He: hold Him fast."

And Jesus said unto him, "Friend, wherefore art thou come?"

Then came they, and laid hands on Jesus, and took Him.

And, behold, one of them which where with Jesus stretched out his hand, and drew his sword, and struck a servant of the high priest's, and smote off his ear.

Then said Jesus unto him, "Put up again thy sword into its place: for all they that take the sword shall perish with the sword. Thinkest thou that I cannot now pray to My Father, and He shall presently give Me more than twelve legions of angels? But how then shall the scriptures be fulfilled, that thus it must be?"

In that same hour said Jesus to the multitudes, "Are ye come out as against a thief, with swords and staves for to take Me? I sat daily with you teaching in the temple, and ye laid no hold on Me." But all this was done, that the scriptures of the prophets might be fulfilled.

Then all the disciples forsook Him, and fled.

D Andante molto espress.
Soprano Solo.

Lord let My pray - ing come be - fore Thee: Incline Thine

Andante molto espress.

Sw. *p*

Ped.

ear un-to My cry;

pp

TUTTI. *pp* *mf*

Lord let My pray - ing come be - fore Thee: Incline Thine

pp *mf*

Lord let My pray - ing come be - fore Thee: Incline Thine

pp *mf*

Lord let My pray - ing come be - fore Thee: Incline Thine

pp *mf*

Lord let My pray - ing come be - fore Thee:

pp *mf*

Ped.

ear un-to My cry, Incline Thine ear

ear un-to My cry, Incline Thine ear

ear un-to My cry, Incline Thine ear

Incline Thine ear un-to My cry, In - cline un - to My

Man. Man.

rall. E Allegro agitato.

un-to My cry;

un-to My cry;

rall. un-to My cry;

un-to My cry;

cry;

rall. E Allegro agitato.

L.H. Sw.to Ob.

Ped. Ped. *Ped. 8ves.*

Alto Solo. *appass.*

My soul is full of trou - - ble, is

Ped.

full of trou-ble: My life, My life draws

near un-to the grave. Wilt Thou show won - ders, wonders to the

sf *f*

Ped. & Man.

dead, wilt Thou show wonders to the dead?

f

Ped. Ped.

Shall the dead a - rise, the dead a - rise, a - rise and

sf *sf*

praise Thee, a - rise and praise Thee, shall the dead a - rise, —

dim.

— a - rise and praise — Thee, a - rise, — a - rise and

F

praise Thee?

mf poco a poco cresc. cresc. molto f

My soul is full, full of trou - ble, My

mf poco a poco cresc. cresc. molto f

My soul is full, full of trou - ble, My

mf poco a poco cresc. cresc. molto f

My soul is full, full of trou - ble, My

mf poco a poco cresc. cresc. molto

My soul is full, full of trou - ble,

F *poco a poco cresc. cresc. molto*

Sw. & Gt. f

Ped. ff

agitato.

soul is full of trou - ble, is full of trou - ble: _____

soul is full of trou - ble, is full of trou - ble: My

agitato.

soul is full of trou - ble, is full, is full of trou - ble:

My soul is full of trou - ble, of trou - ble:

— My life, — My life draws near un-to the grave.

life, My life draws near un-to the grave.

My life, — My life draws near un-to the grave.

My life, My life draws near — un-to the

G

Wilt Thou show won - ders, won - ders to the

Wilt Thou show won - ders, won - ders to the dead, _____

Wilt Thou show won - ders, won - ders to the

grave. Wilt Thou show won - ders, won - ders to the dead, _____

G

sf

dead, wilt Thou show won - ders to the dead? Shall the dead a -

wilt Thou show won - ders to the dead? Shall the dead a -

dead, wilt Thou show won - ders to the dead? Shall the dead a -

wilt Thou show won - ders to the dead? _____ Shall the dead a -

- rise, the dead a - rise, a - rise and praise Thee, a -
 - rise, the dead a - rise, a - rise and
 - rise, the dead a - rise, a - rise and
 - rise, shall the dead, a - rise, a - rise, a - rise and

- rise and praise Thee, shall the dead a - rise and praise Thee?
 praise Thee, a - rise and praise Thee, the dead a - rise and praise Thee?
 praise. Thee, a - rise and praise Thee, the dead a - rise and praise Thee?
 praise Thee, a - rise and praise Thee, the dead a - rise and praise Thee?

H

SOLO. espress. ma l'istesso tempo.

SOLO. Lov-er and friend hast Thou

Lov-er and friend hast Thou taken a-way from Me, lov-er and friend hast Thou

SOLO. Lov-er and friend hast Thou

H

fp

ta-ken a-way from Me,

ta-ken a-way from Me, And hast hid-den all My acquaintance,

ta-ken a-way from Me,

p

SOLO. mf

SOLO. mf Lov-er and

all My ac-quaint-ance out of My sight, *SOLO. mf* Lov-er and

SOLO. mf Lov-er and

SOLO. mf Lov-er and

sf

Ped.

friend hast Thou ta - ken a - way from Me, *I p* And hid all My acquaintance

friend hast Thou ta - ken a - way from Me,

friend hast Thou ta - ken a - way from Me,

friend hast Thou ta - ken a - way from Me,

I

p out of My sight, *pp* and hid all My ac - quaint - - ance

p And hid all My acquaintance, *pp* and hid all My ac - quaint-ance

p And hid all My ac-quaint-ance *pp*

And hid all My acquaintance, hid all My ac-quaint-ance

dim. out *dim.* of My sight, *pp TUTTI.* and hid all

dim. out of My sight, *pp TUTTI.* and hid all

dim. out of My sight, *TUTTI* and hid all *pp*

out of My sight, and hid all My ac -

poco rall. *pp*

My ac - quaint-ance out _____ of My sight.

pp

My ac - quaint-ance out _____ of My sight.

poco rall. *pp*

My ac - quaint-ance out _____ of My sight.

pp

quaint - ance out _____ of My sight.

Sw. Man.

Soprano Solo.

Andante. molto espress.

Lord let My

Andante. molto espress.

poco rall.

p

Ped.

pray - ing come be-fore Thee: Incline Thine ear un-to My cry,

pp

TUTTI. pp

Lord let My pray - ing come be -

TUTTI. pp

Lord let My pray - ing come be -

TUTTI. pp

Lord let My pray - ing come be -

TUTTI. pp

Lord let My pray - ing

- fore Thee: Incline Thine ear _____ un-to My cry,

- fore Thee: Incline Thine ear _____ un-to My cry,

- fore Thee: Incline Thine ear _____ un-to My cry,

come be - fore Thee: Incline Thine ear un-to My cry, in-

Ped.

rall. e dim.

incline Thine ear, un-to My cry, un - to My

incline Thine ear, un-to My cry, Thine ear un - to My

incline Thine ear, un-to My cry, Thine ear un - to My

- cline — un-to My cry, in-cline Thine ear un - to My

pp

p

rall. e dim.

Man. Ped. *pp* Man.

pp

cry.

pp

cry.

pp

cry.

pp

cry.

Full Sw. *p* *molto*

molto

p

Sw. *molto*

Ped. *σ*

cresc. molto

Sw. to Gt.

f *dim.* Sw.

p

poco rall. *rall.*

sempre dim.

Reader.

And they that had laid hold on Jesus led *Him* away to Caiaphas the high priest, where the scribes and the elders were assembled.

Now the chief priests, and elders, and all the council, sought false witness against Jesus, to put *Him* to death; but found none: yea, though many false witnesses came, yet found they none. At the last came two false witnesses, and said, "This *fellow* said, 'I am able to destroy the temple of God, and to build it in three days.'"

And the high priest arose, and said unto *Him*, "Answerest Thou nothing? what *is it* which these witness against Thee?" But Jesus held *His* peace. And the high priest answered and said unto *Him*, "I adjure Thee by the living God, that Thou tell us whether Thou be the Christ, the Son of God."

Jesus saith unto him, "Thou hast said: nevertheless I say unto you, Hereafter shall ye see the Son of man sitting on the right hand of power, and coming in the clouds of heaven."

Then the high priest rent his clothes, saying, "He hath spoken blasphemy; what further need have we of witnesses? behold, now ye have heard *His* blasphemy. What think ye?"

They answered and said, "He is guilty of death."

Then did they spit in *His* face, and buffeted *Him*; and others smote *Him* with the palms of their hands, saying, "Prophecy unto us, Thou Christ, Who is he that smote Thee."

K Allegro con fuoco. *ff*

O Lord God, to whom

O Lord God, to whom

O Lord God, to whom

O Lord God, to whom

O Lord God, to whom

K Allegro con fuoco. *G♯ f*

Ped.

ven - geance be - long - eth, O God to whom ven - geance be - long - eth,

ven - geance be - long - eth, O God to whom ven - geance be - long - eth,

ven - geance be - long - eth, O God to whom ven - geance be - long - eth,

ven - geance be - long - eth, O God to whom ven - geance be - long - eth,

show Thyself! Lift up Thy - self — Thou judge of the earth.

show Thyself! Lift up Thy - self — Thou judge of the earth.

show Thyself! Lift up Thy - self — Thou judge of the earth.

show Thyself! Lift up Thy - self — Thou judge of the earth.

Ped. & Man.

- self ____ Thou judge of the earth Thou judge ____ of the earth ____

 Thou judge ____ of the earth ____ lift up Thy -
 - self ____ Thou judge of the earth Thou judge ____ of the earth ____

 Thou judge ____ of the earth ____ lift up Thy -
 Ped.

____ lift up Thy - self Thou judge ____ of the earth lift up ____
 - self ____ Thou judge ____ of the earth ____ lift up Thy -
 ____ lift up Thy - self Thou judge ____ of the earth lift up ____
 - self ____ Thou judge ____ of the earth ____ lift up Thy -

Thy-self O God to whom ven - geance be - long - eth

- self O God to whom ven - geance be - long - eth

Thy-self O God to whom ven - geance be - long - eth

- self O God to whom ven - geance be - long - eth

ff

show Thyself! O Lord show Thyself! O Lord show Thyself!

show Thyself! O Lord show Thyself! O Lord show Thyself!

show Thyself! O Lord show Thyself! O Lord show Thyself!

show Thyself! O Lord show Thyself! O Lord show Thyself!

mf *cresc. poco a poco*

Ped. & Man.

f *ff* *fff*

O Lord show Thyself, show Thyself, show Thy-self.

f *ff* *fff*

O Lord show Thyself, show Thyself, show Thy-self.

f *ff* *fff*

O Lord show Thyself, show Thyself, show Thy-self.

f *ff* *fff*

O Lord show Thyself, show Thyself, show Thy-self.

Ped in gves *simili*

Alto Solo. *L* *agitato*

How long O Lord! How long shall the

Sw. *decresc.* *p*

Ped. *G!*

wick - ed tri - - umph? How long, O

Lord! shall they ut - ter and speak hard things O Lord!

O Lord! How long, O Lord shall the wick - ed

tri - umph, Lord! O Lord how long

shall they ut - ter and speak hard things!

f TUTTI How long, O Lord!

f TUTTI How long, O Lord!

f TUTTI How long, O Lord!

f TUTTI How long, O Lord!

How long, O Lord!

f

Ped. Man.

How long O Lord!

How long O Lord! how long O Lord, How long shall the

How long O Lord!

How long O Lord! how long O Lord, How long shall the

Sw.

mf marcato

Man. Gt

How long, O Lord shall they ut - ter and speak hard things—

wick-ed tri - umph. How long, O Lord shall they ut - ter and speak hard things—

How long, O Lord shall they ut - ter and speak hard things—

wick-ed tri - umph. How long, O Lord shall they ut - ter and speak hard

Gt *f*

Ped.

Alto Solo.

ff

And those that work in - i - qui-ty boast

things.

Sw.

p

G. Man.

themselves boast themselves and those

cresc. molto

that work in - i - qui - ty boast themselves

cresc.

Ped.

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written for three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo and dynamics are marked as *mf TUTTI* (mezzo-forte, tutti) and *cresc.* (crescendo). The lyrics are: "And those that work in i - qui - ty boast themselves". The piano part features a prominent, rhythmic melody in the right hand, with a "Full Sw." (Full Swell) marking. The score is presented in a clear, professional layout with standard musical notation.

The image displays a musical score for the hymn "How Long, How Long". It consists of five systems of music. The first four systems are vocal parts, each with a treble clef and a key signature of one sharp (F#). The vocal lines are marked with dynamics such as *ff* (fortissimo) and *rall.* (rallentando). The lyrics "Lord how long! Lord! how long. Lord! how long, how long!" are written below the vocal staves. The fifth system is a piano accompaniment, featuring a grand staff with both treble and bass clefs. It includes dynamic markings like *Gt f* (Grand fortissimo), *ff*, and *dim. e rall.* (diminuendo e rallentando). The piano part also includes performance instructions like "Sw." (Swell) and "Man. Ped." (Manual and Pedal).

ff
O Lord God to whom

ff
O Lord God to whom

ff
O Lord God to whom

ff
O Lord God to whom

a tempo
G⁺ ff
cresc. molto
Ped.

ven - geance be - long - eth, O God to whom ven - geance be -

ven - geance be - long - eth, O God to whom ven - geance be -

ven - geance be - long - eth, O God to whom ven - geance be -

ven - geance be - long - eth, O God to whom ven - geance be -

0

- long - eth show Thyself!

- long - eth show Thyself! Lift up Thy - self — Thou judge of the

- long - eth show Thyself!

- long - eth show Thyself! Lift up Thy - self — Thou judge of the

Lift up Thy - self — Thou judge of the earth Thou

earth lift up Thy - self — Thou judge

Lift up Thy - self — Thou judge of the earth Thou

earth lift up Thy - self — Thou judge

judge of the earth lift up Thy - self Thou

of the earth — lift up Thy - self — Thou judge

judge of the earth — lift up Thy - self Thou

of the earth — lift up Thy - self — Thou judge

Ped.

judge of the earth lift up Thy-self. O Lord to whom
 of the earth lift up Thy-self. O
 judge of the earth lift up Thy-self. O
 of the earth lift up Thy-self. O

Ped.

ven - geance be - long - eth, show Thyself O
 Lord to whom ven - geance be - long - eth, O Lord to whom
 Lord to whom ven - geance be - long - eth, O Lord to whom
 Lord to whom ven - geance be - long - eth, O Lord to whom

Ped.

molto appassionato *poco rall.*

Lord to whom ven - geance be - long - eth, show Thy -

ven - geance be - long - eth, show Thy -

molto appassionato *poco rall.* show Thy -

ven - geance be - long - eth, show Thy -

ven - geance be - long - eth, show Thy -

molto appassionato *poco rall.*

cresc. molto *fff*

a tempo

- self. show Thyself. show Thyself. show -

- self. show Thyself. show Thyself. show -

a tempo

- self. show Thyself. show Thyself. show -

- self. show Thyself. show Thyself. show -

a tempo

sempre fff

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "O show Thyself. O show Thy - self!". The piano part features a melody in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking.

O show Thyself. O show Thy - self!

O show Thyself. O show Thy - self!

O show Thyself. O show Thy - self!

O show Thyself. O show Thy - self!

ff

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand, with a *rall.* (rallentando) marking.

rall.

Adagio.

Christian! dost thou see them On the ho-ly ground, How the pow'rs of

Christian! dost thou see them On the ho-ly ground, How the pow'rs of

Christian! dost thou see them On the ho-ly ground, How the pow'rs of

Christian! dost thou see them On the ho-ly ground, How the pow'rs of

Adagio.

dark - ness Rage thy steps a - round? Christ-ian! up and smite them,

dark - ness Rage thy steps a - round? Christ-ian! up and smite them,

dark - ness Rage thy steps a - round? Christ-ian! up and smite them,

dark - ness Rage thy steps a - round? Christ-ian! up and smite them,

Counting gain but loss. In the strength that com - eth By the ho-ly cross.

Counting gain but loss. In the strength that com - eth By the ho-ly cross.

Counting gain but loss. In the strength that com - eth By the ho-ly cross.

Counting gain but loss. In the strength that com - eth By the ho-ly cross.

2.

Christian! dost thou feel them,
 How they work within,
 Striving, tempting, luring,
 Goadung unto sin?
 Christian! never tremble;
 Never be downcast;
 Gird thee for the battle,
 Watch and pray and fast.

3.

Christian! dost thou hear them,
 How they speak thee fair?
 "Always fast and vigili?
 Always watch and prayer?"
 Christian! answer boldly:
 "While I breathe I pray!"
 Peace shall follow battle,
 Night shall end in day.

4.

"Well I know thy trouble,
 O My servant true:
 Thou art very weary,
 I was weary too;
 But that toil shall make thee
 Some day all Mine own,
 And the end of sorrow
 Shall be near My throne!"

p *pp*

A - - - men. A - - - men.

A - - - men. A - - - men.

A - - - men. A - - - men.

A - - - men. A - - - men.

rit. *pp*

attacca Interlude.

INTERLUDE.

VIOLIN.
con sordino

Andante espressivo.

*p**pp**pp*

Ped.

*p**pp**pp*

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics include *pp*.

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics include *pp*.

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Markings include *poco agitato* and *poco accel.*

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Markings include *cresc. molto*, *appass.*, *molto cresc.*, *f*, *dim.*, and *p*. Ped. marking is present at the bottom left.

poco rall.

pp col Solo Man.

This system features a treble and bass staff. The treble staff has a melodic line with some grace notes. The bass staff has a more complex accompaniment with chords and moving lines. Dynamics include *pp* and *col Solo*. The instruction *Man.* is at the end.

poco rall.

Ped. Man. Ped. pp pp

This system continues the piece with similar notation. It includes a triplet in the treble staff. Pedal points are indicated by *Ped.* in the bass staff. Dynamics *pp* and *ppp* are present. The instruction *Man.* appears twice.

espress.

This system is characterized by rapid sixteenth-note passages in the treble staff, marked *espress.* The bass staff provides a steady accompaniment with chords.

pp *p* *pp* col Solo

This system shows a change in texture. The treble staff has a melodic line with some rests. The bass staff has a more active accompaniment. Dynamics *pp*, *p*, and *pp* are used. The instruction *col Solo* is present.

cresc.

Man. Ped.

The final system on the page features a crescendo in the bass staff, marked *cresc.* The treble staff continues with its melodic line. The system ends with the instruction *Man. Ped.*

First system of musical notation. The upper staff features a melodic line with a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The upper staff continues the melodic development. The lower staff features a more active accompaniment with frequent chord changes.

Third system of musical notation. The upper staff has a melodic line with a triplet. The lower staff includes the instruction *pp* and *Solo Cl. & Fl.*, indicating a piano solo for Clarinet and Flute.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a complex accompaniment with many beamed sixteenth notes.

Fifth system of musical notation. The upper staff has a melodic line. The lower staff includes the instruction *pp* and *poco rall.*. The system concludes with the instruction *Quasi Recit.* and *rall.* (rallentando). Below the system, the word *Ped.* (Pedal) is written under the first measure, and *Man.* (Manicé) is written under the last measure.

PART II.

Allegro moderato e agitato.

Full Sw. *p*

cresc. molto

f

sf

p *rall. e dim.*

ppp

Ped. & Man.

Reader.

When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put Him to death:

a tempo *molto cresc. e accel.*

p

Ped.

Gt *f*

ff

and when they had bound Him, they led Him away, and delivered Him to Pontius Pilate the governor.

And the governor asked Him, saying,

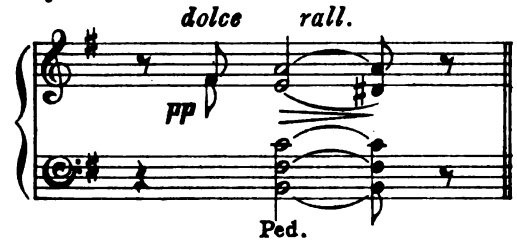
"Art Thou the King of the Jews?"

a tempo

mp

pp

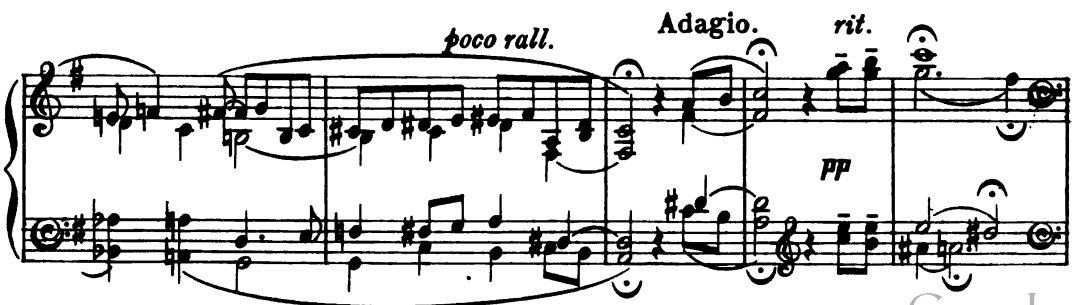
And Jesus answered and said unto him, "Thou sayest."



And when He was accused of the chief priests and elders; He answered nothing. Then said Pilate unto Him, "Hearest Thou not how many things they witness against Thee?"



And He answered him to never a word; insomuch that the governor marvelled, greatly.



Adagio.

A Alto Solo.

p

He was op - press - ed, He was af - flict - ed, He was af - flict - ed, Yet He

Adagio.

pp

Ped. & Man.

rall. a tempo

open'd not His mouth, He was op - press - ed, He was af - flict - ed,

colla voce pp

pp

rall.

oppressed, afflicted, Yet He open'd not His mouth. — He was

pp

colla voce

poco rall. e pp

tenerenza

led like a lamb un-to the slaugh-ter, like a lamb — un-to the

molto legato

slaugh-ter, And as a sheep be-fore the shearers is dumb,

p

pp *poco rall.*

so He open'd not His mouth, so He open'd not His

pp *colla voce*

p *Più mosso ed agitato*

mouth. He look-ed for some to have pi-ty on Him,

poco string. *p*

cresc. e poco accel.

but there was no man, but there was no man; And for com-fort-ers

pp *cresc. e poco accel.*

molto appassion. *poco rall. pp e molto espress*

and for com-forters, for com - forters, for com - forters, but found none,

colla voce *dim. e rall. pp*

a tempo agitato e declamando

but found none. He gave His back to the smi - ters, And His

a tempo agitato *cresc.*

cresc. con molto appassionato

cheek to those that plucked off the hair: — He hid not His face —

rall. molto espress. *molto rall. accel.*

from shame and spitting. He — was cut off, He was — cut off, — cut

colla voce *pp espress.*

cresc. e agitato *teneressa*

off from the land of the liv- ing:—For the transgressions of My peo-ple was He

cresc. *dim.*

rall. *pp*

strick-en, was He strick - en, was He strick - en. He was

rall. *pp* *colla voce*

a tempo (Adagio)

led like a lamb un-to the slaughter, like a lamb— un-to the

a tempo (Adagio)

slaugh - ter, And as a sheep— be-fore the shear-ers is dumb,—

p

— So He open'd not His mouth; — So He open'd not His mouth. —

sempre pp

TUTTI *Adagio espressivo.* *pp*

He was op - press - ed, He was af - flict - ed,

TUTTI *pp*

He was op - press - ed, He was af - flict - ed,

TUTTI *pp*

He was op - press - ed, He was af - flict - ed,

TUTTI *pp*

He was op - press - ed, He was af -

Adagio espressivo.

poco rall. *pp*

He was af - flict - ed, yet He op - en'd not His mouth. —

He was af - flict - ed, yet He op - en'd not His mouth. —

He was af - flict - ed, yet He op - en'd not His mouth. —

- flict - ed, He was af - flict - ed, yet He op - en'd not His

He was op-press-ed, He was af-flict-ed, op-press-ed, af-flict-ed, *pp*

He was op-press-ed, He was af-flict-ed, op-press-ed, af-flict-ed, *pp*

He was op-press-ed, He was af-flict-ed, op-press-ed, af-flict-ed, *pp*

mouth. He was op-press-ed, He was op-press-ed, af-flict-ed, *pp*

Tenor Solo. *C appassionato*

O Thou af-flict-ed!

rall.

Yet He op-en'd not His mouth _____

Yet He op-en'd not His mouth _____

rall.

Yet He op-en'd not His mouth _____

Yet He op - en'd not His mouth.

rall. *pp a tempo* *C*

O Thou af-flict - ed! O Thou af-flict - ed, and toss - ed with tem-pest,

O Thou af-flict - ed and toss'd with tem - pest. Af - flict - ed and

poco rall. *molto espress.*

poco rall. *pp*

not com - fort - ed. Thou shalt be

rall. *D* *Con moto, moderato.*

collo voce *pp poco string.* *mp*

Con moto, moderato.

Ped.

far from op - press - ion, for

Thou, Thou — shalt not fear.

f

Gt Man.

And from ter - - - - - ror, and from

Sw.

Ped.

ter - - - - - ror for it shall not

Ped.

come nigh Thee.

cresc. molto

Man.

Ped.

E TUTTI
mf
 Thou shalt be far from op - press - ion, for

TUTTI
mf
 Thou shalt be far from op - press - ion, for Thou, for

TUTTI
mf
 Thou shalt be far from op - press - ion, for Thou, for

TUTTI
mf
 Thou shalt be far from op - press - ion, for

E
mf
 Thou shalt be far from op - press - ion, for

Thou, Thou shalt not fear,

Thou, Thou shalt not fear,

Thou shalt not fear,

Thou, Thou shalt not fear,

f

And from ter - - - ror, and from ter - - -

f

And from ter - - - ror, and from ter - - -

f

And from ter - - - ror, and from ter - - -

f

And from ter - - - ror, from ter - - -

- ror, for it shall not come nigh

- ror, for it shall not come nigh

- ror, for it shall not come nigh

- ror, for it shall not come nigh

Tenor Solo.

espress.

Thee.

Thee.

Thee.

Thee.

*dim. subito, ma l'istesso tempo**espress.***F**

- sak - en Thee.

TUTTI *p*

For a small

moment have I for - sak - en

TUTTI *p*

For a small

moment have I for - sak - en

TUTTI *p*

For a small

moment have I for - sak - en

TUTTI *p*

For a small moment have I for - sak - en

F

cresc. *deciso*

But with great mercies will I gather Thee, but with great mercies will I

Thee. —

Thee. —

Thee. —

Thee. —

cresc. *deciso*

G

gather Thee.

mf *dim.* *p* *pp*

But with great mercies will I ga - ther

mf *dim.* *p* *pp*

But with great mercies will I ga - ther

mf *dim.* *p* *pp*

But with great mercies will I ga - ther

p *pp*

will I ga - ther

G

mf *dim.* *pp* *pp*

poco agitato

In a lit-tle wrath

Thee.

In a lit-tle

Thee.

In a lit-tle

Thee.

In a lit-tle

Thee.

In a lit-tle

Ped. *pp**mf*

hid I my face from Thee

but a mo - ment

poco accel. e cresc.

wrath

hid I my face from Thee

but a

poco accel. e cresc.

wrath

hid I my face from Thee

but a

poco accel. e cresc.

wrath

hid I my face from Thee

but a

poco accel. e cresc.

wrath

hid I my face from Thee

but a

*poco accel. mf cresc.*Ped. *pp*Ped. *pp*

Più animato.

f but a mo - ment. But with ev - er -
f mo - ment, but a mo - ment.
f mo - ment, but a mo - ment.
f mo - ment, but a mo - ment.
f mo - ment, but a mo - ment.

Più animato.

f Sw. *mp*
 Man.

p molto cresc.

- last - ing kind - ness but with ev - er - last - ing
cresc.
 Ped.

kind - - ness will I have mer - - cy up - on _____
 Gt. Sw. Gt.

dim. *deciso* *Full Sw.* *cresc.* *f*

thee, saith the Lord saith the Lord saith the

Ped.

f *espress.*

Lord thy Re - deem - er I will have mercy up - on thee

Gt mf *dim. p* *Sw.*

saith the Lord, saith the Lord thy Re - deem - er

H *mf a tempo* *f*

but with ev - er - last - ing kind - ness will I have

mf

but with ev - er - last - ing kind - ness

mf a tempo

but with ev - er - last - ing kind - ness

mf

but with ev - er - last - ing kind - ness

H *mf a tempo*

non ritard. *cresc. molto* **f**, er.

Lord Thy Re - deem - - - - - er.

cresc. molto **f**, er.

Lord Thy Re - deem - - - - - er.

non ritard. *cresc. molto* **f**, er.

Lord Thy Re - deem - - - - - er.

cresc. molto **f**, er.

Lord Thy Re - deem - - - - - er.

non ritard.

Full Sw.

Quasi Recit.

ad lib. **p** **f** *dim.* *molto rall.*

Man. Ped.

Andante espressivo. *appassionato*

Tenor Solo.

O Thou af - flict - ed! O Thou af - flict - ed! O Thou af - flict - ed and

Andante espressivo. **pp**

toss - ed with tem - pest O Thou af - flict - ed! O Thou af - flict -

sempre pp

- ed Af-flict - ed and not com-fort - ed.

TUTTI pp Af - flict - -

TUTTI pp Af-flict - ed and

TUTTI pp Af-flict - ed and

ppp

Ped *pp*

ppp

- ed, af - flict - - ed, af-flict - ed and not com - fort - ed!

not com - fort - ed, af-flict-ed and not com - fort - ed!

ppp

not com - fort - ed, af-flict - ed and not com - fort - ed!

TUTTI pp

af-flict - ed and not com - fort - ed!

Sw.

pp Ch.

Ped.

Adagio lamentoso.

Alto Solo.

He was op - press - ed, He was af - flict - ed, He was af - flict - ed, yet He

Adagio lamentoso.

pp

open'd not His mouth. He was op - press - ed, He was af - flict - ed,

oppressed, afflicted, Yet He open'd not His mouth.

TUTTI pp

Oppressed, afflicted,

TUTTI pp

Oppressed, afflicted,

TUTTI pp

Oppressed, afflicted,

TUTTI pp

Op - press - ed, afflict - ed,

pp *sempre pp* *colla voce* *p* *pp*

molto rit.

yet He open'd not His mouth.

yet He open'd not His mouth.

molto rit.

yet He open'd not His mouth.

yet He open'd not His mouth.

ppp molto rit. col coro p rall.

Ped.

Reader.

And when they had platted a crown of thorns, they put it upon His head, and a reed in His right hand: and they bowed the knee before Him, and mocked Him, saying, "Hail, King of the Jews!" And they spit upon Him, and took the reed, and smote Him on the head. And after they had mocked Him, they took the robe off from Him, and put His own raiment upon Him, and led Him away to crucify Him.

And there followed Him a great company of people, and of women, which also bewailed and lamented Him. But Jesus turning unto them said,

"Daughters of Jerusalem, weep not for Me, but

Allegro. appass. Quasi arpeggio

Sw. p mf

Ped.

weep for yourselves, and for your children."

Reader.

And when they were come unto a place called Golgotha, that is to say a place of a skull, they gave Him vinegar to drink, mingled with gall: and when He had tasted *theresof*, He would not drink.

And they crucified Him, and parted His garments, casting lots: that it might be fulfilled which was spoken by the prophet,

"They parted My garments among them,
And upon My vesture did they cast lots."

And sitting down they watched Him there; and set up over His head His accusation written,

THIS IS JESUS THE KING OF THE JEWS.

Then were there two thieves crucified with Him, one on the right hand, and another on the left.

And they that passed by reviled Him, wagging their heads, and saying, "Thou that destroyest the temple, and buildest it in three days, save Thyself. If Thou be the Son of God, come down from the cross." Likewise also the chief priests mocking Him, with the scribes and elders, said, "He saved others; Himself He cannot save. If He be the King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God; let Him deliver Him now, if He will have Him: for He said, 'I am the Son of God.'"

The thieves also, which were crucified with Him, cast the same in His teeth.

Adagio.



Andante. molto espressivo

A musical score for a vocal or instrumental part. It consists of four staves, each with a vocal line and a piano accompaniment line. The tempo is marked 'Andante. molto espressivo' and the dynamics are 'pp' (pianissimo). The music features a series of chords and moving lines in both hands. The lyrics are: 'Fa - ther, for - give them, Fa - ther, for - give them, for -'.

Andante.

A musical score for a piano accompaniment. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Andante.' and the dynamics are 'ppp' (pianissimo). The music features a series of chords and moving lines in both hands.

molto rall.
PPP
 - give them, for - give them. They know not what they do.
PPP
 - give them, for - give them. They know not what they do.
molto rall.
PPP
 - give them, for - give them. They know not what they do.
PPP
 - give them, for - give them. They know not what they do.

Reader.

Now from the sixth hour there was darkness
 over all the land unto the ninth hour.

And about the ninth hour
 Jesus cried with a loud voice, saying,

Sw. pp
 Man. Ped.

"Eli,

Eli,

lama sabachthani?"

Allegro agitato.

pp *mf* *mf* *f*

that is to say, "My God, My God, why hast Thou forsaken Me?"



Some of them that stood there, when they heard *that*, said, "This *man* calleth for Elias." And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The rest said, "Let be, let us see whether Elias will come to save Him."

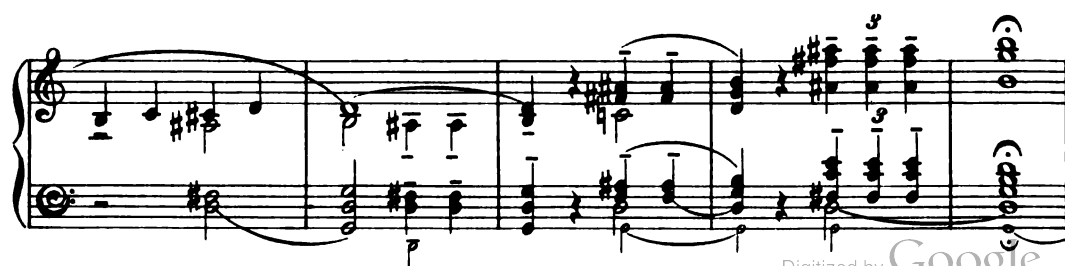
Jesus, when He had cried again with a loud voice,

yielded up the



ghost.

Quasi Allegro, ma dim. espressivo



And, behold, the veil of the temple
was rent in twain from the top to the bottom;

and the

Allegro.

Full Organ *f*

molto cresc.

Ped. 1st add coupler etc.

and the earth did quake, and rocks rent;

and the

ff

graves were opened; and many bodies of saints which slept arose, and came out of the graves after
His resurrection, and went into the holy

Ped.

city.

ff

cresc. molto

K Allegro molto e molto agitato.

ff

Ye moun-tains, fall — on us; ye

Ye moun-tains, fall on us; — ye

Ye moun-tains, fall on us; — ye

Ye moun-tains, fall on us; — ye

K Allegro molto e molto agitato.

ff

Full Organ.

Ped.

hills, cov - er us; and hide us from the face of Him that

hills, cover us; and hide us from the face of Him that

hills, cov-er us; and hide us from the face of Him that

hills, cov-er us;

sitteth on the throne: ye

sit - teth on the throne:

sit - teth on the throne:

that sit - teth on the throne:

mountains, fall on us, ye hills, cov - er us, and

fall on us, cov - er us,

fall on us, cov - er us,

fall on us, cov - er us,

impetuoso

hide us from the face of Him that sit-teth on the *impetuoso* and

impetuoso and hide us from the

and hide us from the face of Him that

L

Ped. & Man.

throne, ye moun-tains, fall on us, ye hills,— cov-

hide us from the face of Him, ye moun-tains, ye hills,— ye

face of Him on the throne, ye moun-tains, ye hills,— ye

sit-teth on the throne, ye moun-tains, ye hills,— ye

- er us, and hide us, and hide us, and hide us, and hide us, and
hills, and hide us, and hide us, and
hills, and hide us, and hide us,
hills, and hide us, and hide us,
hills, and hide us, and hide us,

hide us from the face of Him that sitteth on the
hide us from the face of Him that sitteth, that sit-teth on the
hide us from the face of Him that sitteth, that sit-teth on the
hide us from the face of Him that sitteth, that sit-teth on the
hide us from the face of Him that sitteth, that sit-teth on the

Man.

throne:
throne:
throne:
throne:

ff *dim.*

M *p* *sf*
for the great day of His wrath is near,
p *sf*
for the great day of His wrath is near,
p *sf*
for the great day of His wrath is near,
p *sf*
for the great day of His wrath is near,

M *cresc. molto* *sf*
Ped.

agitato
the great day of His wrath is near, and *agitato*
agitato
the great day of His wrath is near, and *agitato*
agitato
the great day of His wrath is near, and *agitato*
fp. *agitato*
the great day of His wrath is near, and

string. e cresc.

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who, who, who shall be a-ble to stand, who shall be
string. e cresc.
who, who, who shall be a-ble to stand, who shall be
string. e cresc.
who, who, who shall be a-ble to stand, who shall be
string. e cresc.
who, who, who shall be a-ble to stand, who shall be
string. e cresc.

a-ble to stand, who shall be a-ble to stand,
cresc. ed accel.
a-ble to stand, who shall be a-ble to stand,
cresc. ed accel.
a-ble to stand, who shall be a-ble to stand,
cresc. ed accel.
a-ble to stand, who shall be a-ble to stand,
cresc. ed accel.
a-ble to stand, who shall be a-ble to stand,
cresc. ed accel.

who, who, who, who?
cresc.
who, who, who, who?
cresc.
who, who, who, who?
cresc.
who, who, who, who?
cresc.
who, who, who, who? *poco accel. quasi cadenza*

* The following eight bars may be omitted by the Tenors, if too low for them.

N *a tempo*

Ye mountains, fall on us, ye hills, cov-er us, ye mountains,

Ye mountains, fall on us, ye hills, cov-er us, ye mountains,

a tempo

Ye mountains, fall on us, ye hills, cov-er us, ye mountains,

Ye mountains, fall on us, ye hills, cov-er us, ye mountains,

N *a tempo*

mp

poco a poco cresc.

*molto cresc.**fff*

ye hills, cov - - - er us, ye

molto cresc.

ye hills, cov - - - er us, ye

molto cresc.

ye hills, cov - - - er us, ye

molto cresc.

ye hills, cov - - - er us, ye

f *molto cresc.**ff**fff*

f *molto cresc.*

ff

fff

mountains, fall on us, ye hills, cover us, and

mountains, fall on us, ye hills, cover us, and

mountains, fall on us, ye hills, cover us, and

mountains, fall on us, ye hills, cover us,

hide us from the face of Him that sitteth on the throne,

hide us from the face of Him that sit - teth on the throne,

hide us from the face of Him that sit - teth on the throne,

that sit-teth on the

ye mountains, fall on us, ye hills, cov -

fall on us, cov -

fall on us, cov -

throne, fall on us, cov -

impetuoso

- er us, and hide us from the face of Him that sit-teth on the *impetuoso*

- er us, *impetuoso* and

- er us, *impetuoso* and hide us from the

- er us, and hide us from the face of Him that

Ped. & Man.

throne, ye moun tains, fall — on us, ye hills cov - er us, and
 hide us from the face of Him ye moun-tains, ye hills, ye hills,—
 face of Him on the throne, ye moun-tains, ye hills, ye hills,—
 sit-teth on the throne, ye moun-tains, ye hills, ye hills,—

hide us, and hide us, and hide us, and hide us, and hide us from the
 and hide us,— and hide us, and hide us from the
 and hide us,— and hide us, hide us from the
 and hide us,— and hide us, hide us from the

face of Him that sitteth on the throne ye
 face of Him that sitteth, that sit - teth on the throne ye
 face of Him that sitteth, that sit - teth on the throne ye
 face of Him that sitteth, that sit - teth on the throne ye

Man.

mountains, fall on us, ye hills, cov - er us ye moun-tains,

mountains, fall on us, ye hills, cov - er us ye moun-tains,

mountains, fall on us, ye hills, cov - er us ye moun-tains,

mountains, fall on us, ye hills, cov - er us ye moun-tains,

- ye hills, fall on us, fall on us, fall on us, fall on us,

- ye hills, fall on us, fall on us, fall on us, fall on us,

- ye hills, fall on us, fall on us, fall on us, fall on us,

- ye hills, fall on us, fall on us, fall on us, fall on us,

fff
fall on us.
fff
fall on us.
fff
fall on us.
fff
fall on us.

sf
lunga
Ped.
Ped. & Man.

Andante espressivo.
Sw. Cl. & Fl.

p
Ch.
p
Ped.

cresc

appassionato

Cl. off

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The system begins with a *pp* (pianissimo) dynamic marking. A *rit.* (ritardando) instruction is placed above the right hand in the third measure.

Second system of musical notation. The right hand continues the melodic line, and the left hand plays a more active eighth-note accompaniment. The system starts with an *a tempo* marking. A *morendo* (diminuendo) instruction is placed above the right hand in the fourth measure.

Third system of musical notation. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment. The system begins with an *e rall.* (e tempo rallentando) marking. Pedal points are indicated by *Ped.* markings at the end of the second and fourth measures.

Fourth system of musical notation. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment. Pedal points are indicated by *Ped.* markings at the end of the second and fourth measures.

Fifth system of musical notation. The right hand has a melodic line with some rests, and the left hand plays a steady eighth-note accompaniment. The system begins with a *rall. e dim.* (rallentando e diminuendo) marking. The system concludes with a *ppp* (pianississimo) dynamic marking and a final chord.

Reader.

Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying, "Truly this was the Son of God."

And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto Him: among them was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children.

When the even was come, there came a rich man of Arimathæa, named Joseph, who also himself was Jesus' disciple: he went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered.

And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed.

And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre.

Andante. Soprano Solo. *p molto espress.*

Andante. Ob. Sw. *pp* *poco rit.* Sw. *a tempo* *pp* *dim.*

O that my head were

wa - ters, that my head were wa - ters, O that my head were

teneressa

wa - ters, and my eyes a fountain of tears, O

Contralto Solo.

O that my head were

Sw. Ch.

cresc. *f appassionato*

that My head were wa - - ters, O that My head were

cresc.

wa - ters, that My head were wa - - ters,

cresc. *mf*

wa - ters, And My eyes a foun-tain of tears,

O that My head were wa - ters, And My eyes a foun-tain of

p *mf* *pp*

pp *rall. e dim.*

O that My head were waters, My eyes, My eyes a fountain of tears.

rall. e dim.

tears, that My head were waters, My eyes a fountain of tears.

rall. e dim. *colla voce*

pp *Ped pp*

P TUTTI a tempo

O that My head were wa - ters, O that My head were wa - ters,

TUTTI

O that My head were wa - ters, that My head were wa-ters,

TUTTI

O that My head were wa - ters, that My head were wa-ters,

TUTTI

P a tempo

Sw. to 15th

O that My head were wa - ters, And My eyes a foun-tain of

O that My head were wa - ters, And My eyes a foun-tain of

O that My head were wa - ters, And My eyes a foun - tain of

O that My eyes were a foun - - tain of

Soprano Solo. Un poco più mosso.

that I might weep day and night, that I might weep day and

Alto Solo.

that I might weep, that I might

tears.

tears.

tears.

tears.

Un poco più mosso.

mf *dim.* *poco rall.**a tempo*

night, weep, weep, weep day and night

weep, *ten.* weep, *dim.* weep day and nightthat I might weep, *ten.* weep, *dim.* weep, *pp* daythat I might weep, *ten.* weep, *dim.* weep, *pp* daythat I might weep, *ten.* weep, *dim.* weep, *pp* daythat I might weep, *ten.* weep, *dim.* weep, *pp* day*poco rall.**a tempo*

Più mosso.

that I might weep — for the slain — of the daugh-ter of My
and night.
and night.
and night.
and night.

Più mosso.

Man.

Weep — for the slain — of the daughter of My peo - ple.
peo - ple. Weep for the slain — of the daughter of My peo - ple.
peo - ple.

Q

p Tempo Iº *poco rall.*

O that My head were wa - ters, And My eyes a fountain of tears. —

p O that My head were wa - ters, And My eyes a fountain of tears. —

p *poco rall.*

O that My head were wa - ters, And My eyes a fountain of tears. —

p O that My head were wa - ters, And My eyes a fountain of tears. —

Q Tempo Iº *poco accel.*

p *cresc. poco rall.* *Full Sw.*

Man. Man.

That I might weep — day and night, that I might weep — day and

That I might weep day and night, — that I might weep day and night. —

mf *pp*

accel. *appassionato*

night Weep for the slain of My peo - - ple. —

appassionato

weep day and night, Weep for the slain, for the slain of My peo - ple.

accel. e cresc. *ten. mf*

molto appassionato

weep for the slain of My peo - - ple.

molto appassionato

weep for the slain of My peo - - ple.

f rall. poco a poco dim.

O that My head were *dim.*

f

O that My head were

f rall. poco a poco dim.

O that My head were

f *dim.*

O that My head were

rall. poco a poco

ff *dim.*

pp a tempo

O that My head were

wa - ters And My eyes a foun - tain of tears.

wa - ters And My eyes a foun - tain of tears.

wa - ters And My eyes a foun - tain of tears.

wa - ters And My eyes a foun - tain of tears.

pp *pp molto rit.* *ppp*

pp *ppp*

pp *molto rit.* *ppp*

pp *ppp*

pp *pp* *ppp*

molto rit. *a tempo*

Ped.

wa - ters, that My head were wa - ters, O

O that My head were wa-ters, And My head were waters, O that My head were

tears! tears!

tears! tears!

tears! tears!

tears! tears!

tears! tears!

pp *pp*

pp *pp*

pp *pp*

pp *pp*

pp *pp*

cresc. *Sf appassionato*

that My head were wa - - - ters, O that My head were

cresc. *f appassionato*

wa - - - ters, that My head were wa - - - ters, O that My head were

cresc. *f* *S*

wa - - - ters, And My eyes a fountain of tears. O that My head were

wa - - - ters, And My eyes a fountain of tears. that My

pp O that My head were waters. *pp* My eyes a fountain of tears.

pp O that My head were waters. *pp* My eyes a fountain of tears.

pp O that My head were waters. *pp* My eyes a fountain of tears.

pp O that My head were waters. *pp* My eyes a fountain of tears.

pp *mf* *pp* *pp*

wa-ters, My eyes, My eyes a foun-tain of tears.

head were wa-ters, My eyes a foun-tain of tears.

The first system includes two vocal staves and four piano staves. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand, with some chords marked *ppp*.

A fount of tears. a fount of tears.

A fount of tears. a fount of tears.

pp tears. *pp* tears. *pp* tears.

P O that My head were waters And My eyes a fountain of tears. *pp* tears.

P O that My head were waters And My eyes a fountain of tears. tears

pp senza Ped. Ped. senza Ped. Ped.

The second system continues the vocal and piano parts. It includes dynamic markings such as *pp*, *P*, and *ppp*. The piano part features a complex texture with many chords and moving lines. The system concludes with performance instructions: *senza Ped.*, *Ped.*, *senza Ped.*, and *Ped.*.

tears tears.

tears tears.

ppp *rall.* *ppp* *a tempo*

tears. My eyes a fount of tears.

ppp *ppp*

tears. My eyes a fount of tears.

ppp *rall.* *ppp* *a tempo*

tears. My eyes a fount of tears.

ppp *ppp*

tears. My eyes a fount of tears.

ppp *rall.* *ppp*

Oboe *pp a tempo*

Ped.

*attacca Hymn.**

pp

* Or, if preferred, read Hebrews 10. v 1 to 25. (the Epistle for Good Friday) after which proceed directly to the Hymn, without playing over.

Be-hold the Lamb of God. O Thou for sin-ners slain,

Be-hold the Lamb of God. O Thou for sin-ners slain,

Be-hold the Lamb of God. O Thou for sin-ners slain,

Be-hold the Lamb of God. O Thou for sin-ners slain,

Let it not be in vain That Thou hast died. Thee for my Saviour let me take,

Let it not be in vain That Thou hast died. Thee for my Saviour let me take,

Let it not be in vain That Thou hast died. Thee for my Saviour let me take,

Let it not be in vain That Thou hast died. Thee for my Saviour let me take,

Verses 1, 2, 3.

My on-ly re-fuge let me make Thy pier-ced side.

My on-ly re-fuge let me make Thy pier-ced side.

My on-ly re-fuge let me make Thy pier-ced side.

My on-ly re-fuge let me make Thy pier-ced side.

last Verse.

Thy pier - ced side. All light and love, all light and love.

Thy pier - ced side. All light and love, all light and love.

Thy pier - ced side. All light and love, all light and love.

Thy pier - ced side. All light and love, all light and love.

2.
Behold the Lamb of God!
Into the sacred flood
Of Thy most precious blood
My soul I cast.
Wash me, and make clean within,
And keep me pure from every sin,
Till life be past.

3.
Behold the Lamb of God!
All hail, incarnate Word,
Thou everlasting Lord,
Saviour most blest;
Fill us with love that never faints,
Grant us with all Thy blessed saints,
Eternal rest.

4.
Behold the Lamb of God!
Worthy is He alone,
That sitteth on the throne
Of God above;
One with the ancient of all days,
One with the comforter in praise,
All light and love.

A - - - - men. A - - - - men.

A - - - - men. A - - - - men.

A - - - - men. A - - - - men.

A - - - - men. A - - - - men.